

Mabel J. Tainter, Leino, Mo



ROBERT



GOLDBECK'S

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- | | |
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St. Louis: **KUNKEL BROS.,** Publishers.

To Miss Nellie Cooper.
Richmond Ind.

Sweet Laughter.

(DOUX RIIE.)

Morceau de Concert.

ROBERT GOLDBECK.

Allegro moderato. M.M. ♩ =

p
eguale
leggiere.

2 3 1 2 3 4 1 2 3 1 2 5 1 2 5 2 4

2 4 1 2 5 1 2 5 2 4

meno mosso.

(Shadow tone.)

poco fil. *(sl. T.)*

pesante.

la melodia ben marcata ma graziosamente.

p
a tempo.

pp





meno mosso tranquillo.

rh. pesante.
f l.h. > f p

poco rit.

♩.d. *

espressivo. *rit.* *piu rapido*

sotto la m.d. dim: rall: pp mf mf

♩.d. *

piu rapido *poco lento.*

lento. l.h. a

♩.d. *

piu rapido *cres: molto.*

l.h. a

♩.d. *

The musical score consists of five systems of staves. The first system is marked with a forte (*f*) dynamic. The second system includes a *3^a rapid.* marking and a fortissimo (*ff*) dynamic. The third system is marked *poco rit.* and *tranquillo*, with a piano (*p*) dynamic. The fourth system includes a *perdendosi, pp* marking and a *misterioso.* instruction. The fifth system is marked *legg. e rapido, ma tranquillo.* and includes a *pp misterioso.* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The musical score consists of five systems, each with a grand staff (treble and bass clefs). The notation is dense, featuring many chords and arpeggiated figures.

- System 1:** Features a complex arpeggiated pattern in the bass and a more melodic line in the treble. A *And.* marking is present.
- System 2:** Continues the arpeggiated texture. A *And.* marking is present.
- System 3:** Similar texture. A *And.* marking is present.
- System 4:** The right hand begins to play a more distinct melody. The instruction *la melodia chiara ma non troppo marcata.* is written below the staff. A *p* (piano) dynamic marking is also present.
- System 5:** The melody continues. The instruction *dolciss.* (dolcissimo) is written below the staff.

Various other markings include *And.* (Andante), *p* (piano), and *dolciss.* (dolcissimo). The page is numbered 7 in the top right corner.

sempre molto eguale.

And. *

cresc.

And. *

poco f

And. *

8^a

And. *

8^a

And. *

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with a central treble clef staff. The notation is characterized by complex chords, arpeggios, and various musical markings.

Key markings and features include:

- Tempo and Performance Markings:** *ad.* (ad libitum), *rit.* (ritardando), *a tempo.* (a tempo), and *pp* (pianissimo).
- Dynamic Markings:** *pp* (pianissimo) is used in the final system.
- Rehearsal Marks:** Asterisks (*) are placed at the beginning and end of several measures across the systems.
- Articulation:** Accents (>) are placed over many notes throughout the piece.
- Phrasing:** Slurs and ties are used to indicate phrasing across measures.

The notation is written in a style typical of early 20th-century musical manuscripts, with a focus on complex harmonic structures and rhythmic patterns.

This Method is to be used hand in hand with all piano practice, by the beginner as well as the more advanced performer.

Kunkel's Piano Pedal Method

THE PIANO PEDAL: How to Use It Correctly and Artistically.

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Wishing you all success, I am, very truly yours,
CONSTANTINE STERNBERG.

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My Dear Mr. Kunkel—Your "Piano Pedal Method" is so comprehensive, and eminently practical, that you could really well afford to dispense with any one's recommendation of the work. The attempt heretofore made to cover that most important and comparatively neglected field, have been so diffuse as to invite and merit failure.
In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable is the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.
I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the only work on the subject which, in my opinion, merits serious attention.
Sincerely yours,
EMIL LIESLING.

I. D. FOULON, the renowned Musical Critic.

My Dear Mr. Kunkel—You have done a great work in giving to both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It was Bacon, I think, who wrote: "Every man is a debtor to his own profession." By the publication of your Pedal Method, you have not only cancelled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your Pedal School for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not hereafter be able to consider any piano course in which it shall not figure as complete or satisfactory.
As ever, your friend,
I. D. FOULON.

J. H. MAHŌ, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

My Dear Mr. Kunkel—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied in modern pianoforte playing. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every aspiring teacher, student and amateur.
With best wishes, I am, cordially yours,
J. H. MAHŌ.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

My Dear Mr. Kunkel—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the usual attempts would result. The task of correctly pedaling so lengthy a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he has no time to spare the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to do with a clear head what he hitherto imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the service you have rendered pianoforte playing in this work, believe me,
Yours very truly,
ERNEST R. KROEGER.

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